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Screen MONSTERS™

SCREEN MONSTERS
#4: Godzilla

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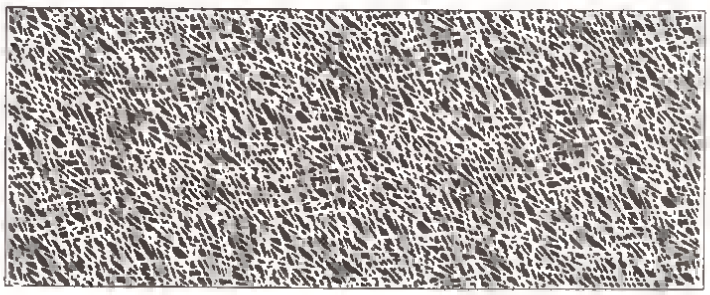

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SCREEN MONSTERS #4: GODZILLA

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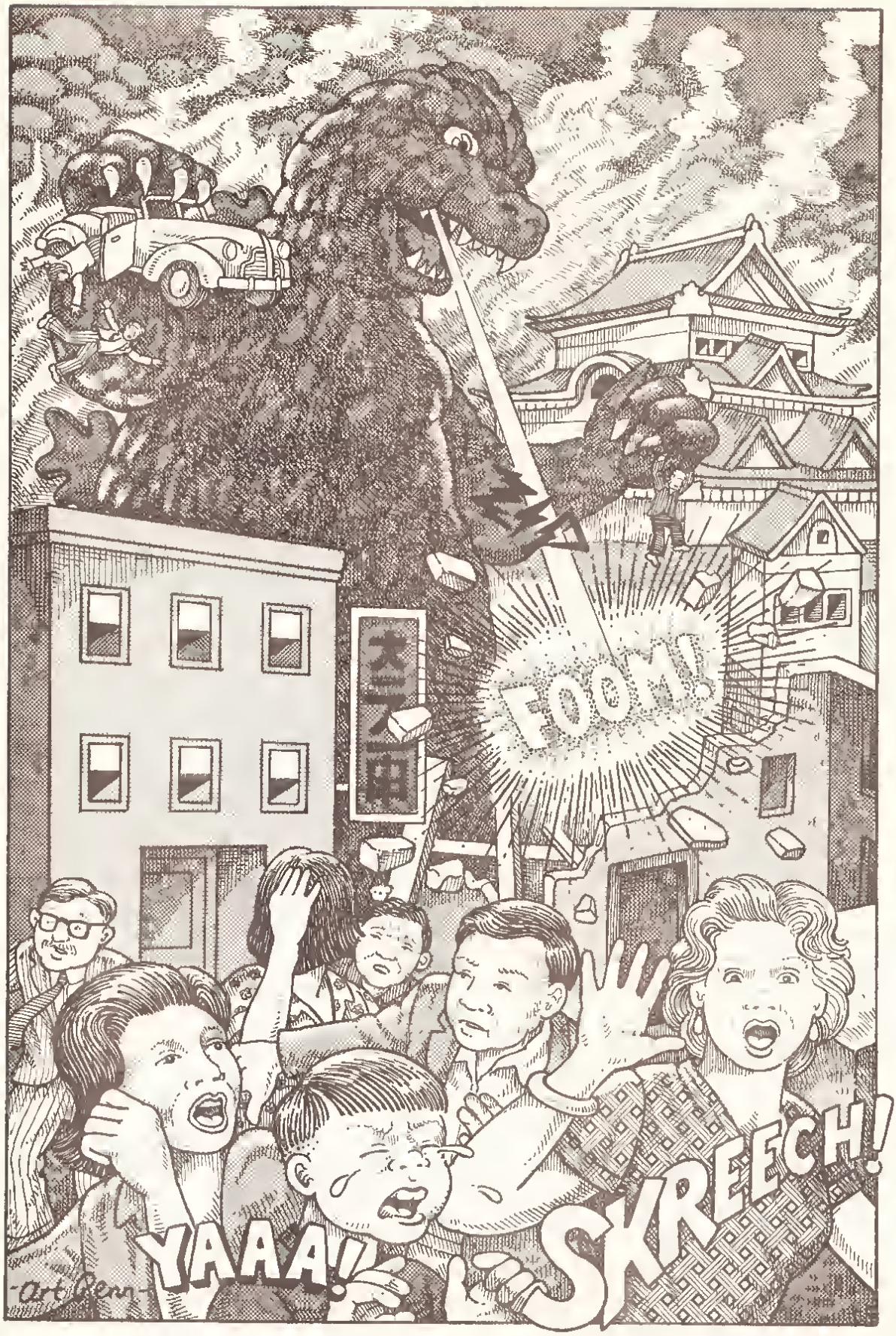

FOOM!
YAAA!
SKREECH!
-Art Bern-

Screen Monsters

And so, it is that we once more pay tribute to those brave men and women whose lives were lost in the attack on Pearl Harbor, that fateful Sunday December 7, 1941. This remembrance leads me also to think of the sudden and brutal end of this conflict; the dropping of the "atomic bomb." Some say that the massive destruction actually saved lives in the long run, but all the unseen radiation did more than destroy. It also created a whole buncha' big ugly monsters!

Well, not really. But the speculation running rampant during the years following the war concerning nuclear mutations led to the invasion of all kinds of giant bugs, beast, and humans.

So, in the beginning was the "Bomb." The "Bomb" was big, the "Bomb" was good. Soon, however, it was realized that it just wasn't big enough so a new "Bomb" was sought. The new bomb was a nasty fellow they called the "Hydrogen Bomb." This one made a lot more noise than the little old atomic bomb, so besides being much more destructive, it also woke stuff up.

In 1953, it woke up a sleeping dinosaur called a Rhedosaurus in an American production from Warner Brothers. He would be known as "The Beast From 20,000 Fathoms. " Nuclear testing in the Arctic seemed so safe, I mean, who was there that would be bothered? Nobody expected to find a dinosaur, quick–frozen to maintain freshness, locked in a glacier.

Animated by the great Ray Harryhausen, this beast made his way to New York City and proceeded to really tear things up. He stomped on people without regard to race, creed, or color (he even ate a cop, talk about a lawbreaker!), and generally made a real mess of things until he's killed off by the same radiation that gave him life. Kinda sad, isn't it?

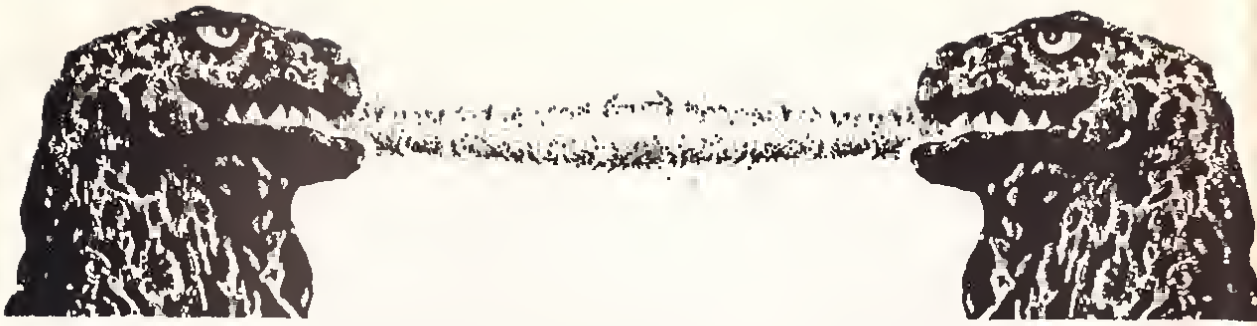
Anyway, the point of all that was to get to this.

In 1954, Toho Productions of Japan had a similar idea to create a monster that was a by-product of the nuclear age, but this one would show the evils of the usage of the atomic bomb. His name would be "Gojira."

He was named after the nick–name that had been given to a burly worker by his cohorts at Toho. You see, Gojira was a take off on the English word "gorilla" and the Japanese word for a whale is "kujira." Yeah, gorilla–whale. That's what I'd call some big, lumbering guy and not expect to get my face smashed in, right!

So, they had a big, lumbering monster and named him Gojira, too. Just seemed to fit.

WATSON



And, of course, from Gojira came the English language version. Godzilla. From gorilla–whale to god–lizard. I don't know, which do you like better? Like there's a real choice.

Godzilla, King of the Monsters.

With an ad campaign that stated "Makes King Kong look like a midget!", Gojira was released in Japan in 1954. It was a serious, science fiction, monster movie. Under the direction of Inoshira Honda, it did well with Japanese audiences.

Inside the hulking costume, made of foam rubber, was Haru Nakajima. The beast himself was created by Ryosaku Takasugi. Yeah, a lot of people say it was just a guy in a suit but this wasn't just another monkey suit portraying an ape thing. This was a new monster, with none to compare.

Whether you like the monster or not I doubt that anyone could dislike the meticulously made miniature sets that the giant would periodically smash at his whim. Sections of Tokyo were recreated down to the last detail by the special effects wizard Eiji Tsuburaya. Gojira would truly appear the massive creature he was when standing amongst the tiny ruins. Trees, mountains, waterfronts, ships, planes, tanks (your welcome), all had to be made to properly tell the story of Japan's greatest threat.

During the great silent era of films, while the likes of Lon Chaney were telling stories of monsters and miscreants in America, Tsuburaya was learning his own craft in the creation of miniatures. Working in such films as the Japanese version of the Hunchback story called "Emmil–lin no Semuski" he quickly became a master of the craft.

With the reputation of being the best at recreating, in miniature, great scenes of destruction led to the high point in his career. The work he did in the Godzilla films is considered by many to be his best. No argument from me.

He died in 1970.

The story begins with the disappearance of a steam ship in the Sea of Japan. While gently making its way to port on the calm sea, the ship is suddenly tossed about by a mass of churning, bubbling water. The crew is bounced from one bulkhead to another as the ship becomes a plaything for some unknown force. The ship sinks, taking all explanations for its demise with it.

But that was just the beginning as more ships were reported missing in the same mysterious manner. Looks like a pattern forming to me.

While the film did well in Japan, it was still decided that, for the English language version, some recognizable name would have to be added to the story line. This led to Terry Morse directing much additional footage inserted for the American release.

BENDER &
BUNIAK

Its new star was Raymond Burr.

Burr played a reporter named Steve Martin who hears of some disturbances by natives on a remote place called Odo Island (playing out one of their legends by bringing a great creature from the sea). Tying that with the news of the ships disappearing without a trace, Martin gets the urge to get right to the heart of things and heads off to the island.

Knowing that his words alone would not be enough to tell this story, he gets an established paleontologist to go on the trip with him. His name was Dr. Yogami and he was played by Takashi Shimura, who had been seen earlier in Akira Kurosawa's "The Seven Samurai." Together, the two men begin their journey to Odo Island.

While exploring the island, Yogami picks up a trilobite, noting that the creature has been extinct for millions of years in any known part of the planet. A sign of things to come?

Continuing their research, they come upon some gigantic footprints, like those of some prehistoric monster. But, zowie, these prints were fresh. Some creature that was as tall as a skyscraper was wandering around here.

More testing showed that the prints were radioactive, too. Hokey smokes! Not only could he squish you but he could make your skin melt off. Gee, this could really pose a threat!

As if to let them know that they are not going crazy, revealed to them from above a hill is a huge head, the head of some monstrous lizard, as the beast slowly scans the area that is his domain. This was impossible, a dinosaur from before time living today. But the evidence stared back at them.

Taking a quick powder, the two men escape without harm but know what they must do. They've got to get scientific leaders from all over the world together at one time, get in front of such a crowd, and yell HELP at the top of their lungs.

With the scientists assembled, Yogami tells them of their plight. There was now living a beast that, by all that is known to man, should have been extinct for a hundred million years. The question was raised as to how and why. It was decided that through various governments testing their own versions of atomic weaponry, first with uranium and then the more powerful hydrogen types, enough shock waves along with the sound and radioactivity were sent out to wake the dead. Or at least a sleeping dinosaur.

The suggestion was made that maybe Godzilla saw the bombs as a threat to him and just maybe they were. If a few sparse bombs were enough to make him mad then possibly a whole bunch together could kill him. It was worth a try, anyway.

The lair of the beast was found and enough depth bombs were dropped to rock the surrounding islands but Godzilla was unfazed. The only thing

they succeeded in doing was making the giant more pissed off!

The monster made his way out of the sea and onto the shores of Tokyo, the most densely populated city in all of Asia. With his big feet, his atomic powered breath, and his wide sweeping tail, he is every bit the menace they thought he would be. High tension powerlines became sparkling fireworks displays as Godzilla's huge frame crashes through them as if for fun. The inner city is his quest.

He swats a skyscraper with his fists, he crushes others with his tail. He forces fireballs into the heavens with his breath. (Possibly keeping up with King Kong) he destroys a massive transportation station with nary a blink of his eye.

A wall of powerlines is quickly constructed in the hopes of stopping this walking doomsday machine. It is to no avail, as the monster once more seems to enjoy the tickling effect produced by the sparking of the shattered wires.

From a hotel lucky enough to have been left standing, Steve Martin watches as the evidence becomes clear. There is quite possibly nothing to stop this rampaging force of evil. It was like man's attempts to create the ultimate protective force, the one thing to deter the destruction of humankind, would be the cause for its eventual end. As he peers out over what's left of this once great city he has a revelation. This truly could be the beginning of the end.

All is not lost, however, as another brilliant scientist (d'ja ever notice that dumb scientists rarely show up in these parts?) named Dr. Sarazow, played by Akihiko Hirata, has come up with an invention that could save the world. It is an "oxygen destroyer."

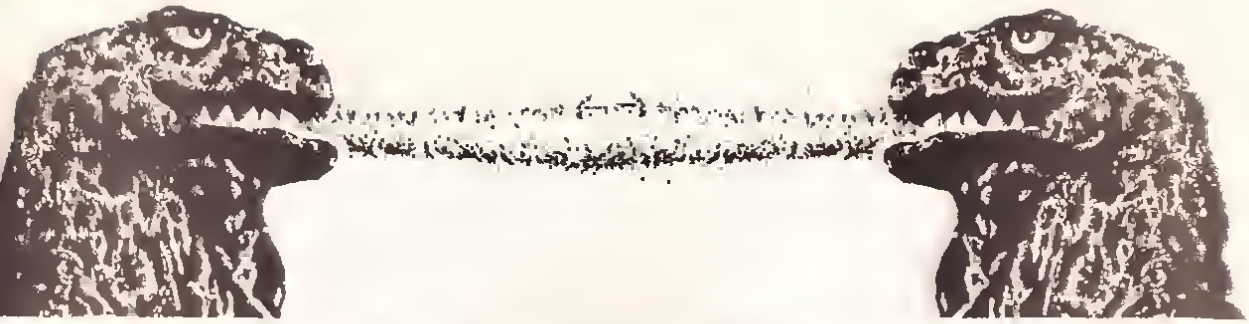
In keeping with the sometimes less than intelligent dialogue that seems to plague the English versions of foreign films, the question is asked, "But what does it do?"

The doctor responds, "It takes oxygen and in its special manner (we never really know how), destroys it. Thus I call it the "oxygen destroyer."

"Ah, so", the questioner nods.

It appears that the machine not only will destroy the oxygen, but it will disintegrate anything else in its line of fire also. So destructive is it that the doctor had vowed never to let its knowledge be made public. This was a special case, however, and through the coaxing of a former girlfriend named Emyko (Momoko Kochi), he relents and allows his device to be used.

Godzilla had since retreated back into the sea, apparently to rest after his daylong playtime. Dr. Sarazow goes to the place of the last sighting and, since he is the only guy who knows how to work the contraption, hops into diving gear to submerge



and plant it. While setting the machine to do his bidding, the doctor has some last thoughts of his unrequited love for Emyko. He cuts his own lifeline and air supply hose, sinking to the ocean floor taking his heartache and the knowledge of the workings of the machine with him.

The "oxygen destroyer" kicks in and begins to do its work. The ocean begins to churn and the water becomes white with foam. With a huge explosion, Godzilla breaks the surface one last time, writhing in agony and giving a scream of defiance.

Then, as quickly as it had begun, the giant sinks back into the sea. His huge body slowly disintegrates and turns into nothing more than fish food as his bones crumble in a heap.

As always seems to happen in the end, the world would be safe from another hideous creature. But would man learn from this? An always unanswerable question.

The picture was a major success which was more remarkable considering the tinkering that went on while the film was being shot. In the original design Godzilla had no openings for ears but since some of the scenes showed his recognition of sound, ears had to be applied to insure continuity.

The American release also included a narration from Burr as Martin, describing the horrible events as they occurred. The somberness in his voice added to the overall feeling of doom as Godzilla trounced everything in his path.

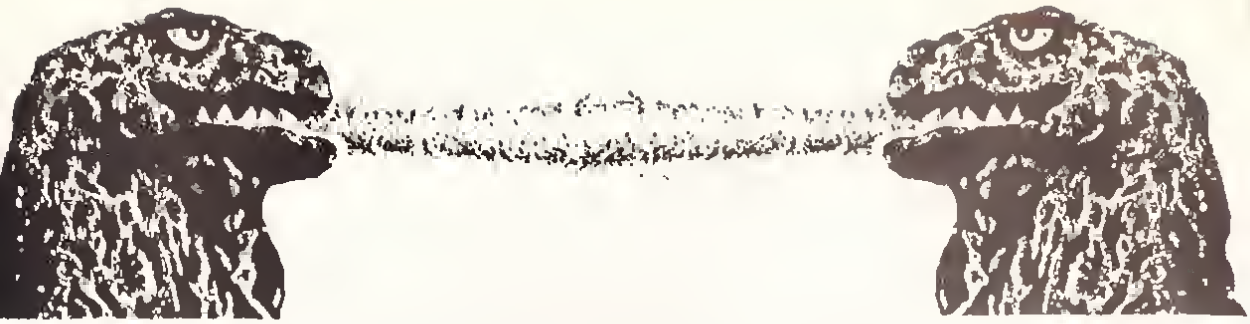
The final demise of the beast left one thing unanswered for the folks of Toho. With the financial success of their product assured but their monster a pile of mess on the ocean floor, what would they do for a sequel? Obviously they did not foresee the need or they would have never made his death so final (and sequels weren't a dime a dozen back then, either). What to do?

Bring him back but call him something else, yeah, that's it!

Toho brought Tsuburaya back for his special effects and had Motoyoshi Odo direct their 1955 release "Gigantis, the Fire Monster." In some other areas the film was known as "Godzilla's Counterattack", "The Return of Godzilla" or "Godzilla Raids Again." Hugo Grimaldi would direct the English language version. This picture also started the trend of having more than one giant monster battling for supremacy. In this case it was the four–legged, horned beast called Angurus.

This story opens with a pair of flyers from Japan out observing an island out in the Pacific. As they fly in for a closer look they discover not one but two monsters in the throes of battle. Once back on land, their story is told to the authorities and, after careful scrutiny, it is decided that the beasts are Angurus and Gigantis.

Once again, Dr. Yogami is brought in to explain



more fully the situation at hand. He describes the beginning of life on Earth (it is one of few times that Toho tried its hand at three–dimensional animation as a choppy fight between two brontosaurus is shown as a kind of educational tool) and how the beasts of the prehistoric times lived in the time of great volcanos and quite possibly got some of their strength from the forces of the fiery pits.

Soon after the doctor finishes, it is discovered that the mighty monsters had made their way to another Japanese city (Tokyo was still in ruins so a new location had to be given the monsters for the fresh destruction).

The big boys battled with all they had, pulling out all the stops. After sufficiently making a mess out of the locality it was time to declare a winner. Noticing that Angurus was on the ropes, Gigantis went in for the kill. With one last attack, Angurus was beaten. The winnah an' still champeen, Gigantis!

Now that this enemy had been vanquished, Gigantis saw a whole new arena and opponent in the puny humans that stuck between his toes as he marched through the city. While the weapons of the humans were little more than an annoyance, airplanes shooting bombs did manage to send him back to the island where he was first sighted.

The pilots realized that their bombs would not be lethal to the monster, however, maybe some carefully placed missiles could be used to drop tons of ice and debris from surrounding mountain peaks right on top of the monster. The plan worked as Gigantis was buried under the ice in which he had slept for eons.

And there he would lie for the next seven years.

The next picture in the series was actually based on the brainstorm of famed animator Willis O'Brien. The man who had given us King Kong wanted to match up his giant ape with another ferocious monster for an all-out slugfest. Since others were cashing in on the King Kong idea, films like Konga made in Great Britain, why not do another Kong himself.

The idea of the Frankenstein monster had always intrigued him (he had even thought of bringing the monster to the screen as early as 1928!) and in 1961 he began to put together an outline for what he hoped would be a perfect vehicle for his big monkey.

The character of Carl Denham would be back to explain that Kona didn't actually die in the big fall and was smuggled back to Skull Island. Now he wants to put Kong up against a monster of equal size that he would stage as the biggest boxing match of the century. He would get the grandson of Dr. Frankenstein to construct a giant patchwork monster from the parts of elephants and rhinoceroses and other large jungle creatures (I'm not makin' this up, I swear!) and have the two of them duke it out for the championship of monsterland.

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He changed the name to "King Kong vs. the Ginko" while it was still in its infancy because O'Brien thought there had been an overuse of the Frankenstein name in the movies.

He began shopping around the idea where the title was changed again to "King Kong vs. the Prometheus" since nobody knew what the heck a Ginko was. Finally, the idea made it to the people at Toho. O'Brien was out of the picture. The story was then changed again. Now, finally, it was decided that King Kong would meet his strongest foe. He would make battle against none other than Godzilla.

In 1962 Toho/Universal released "King Kong vs. Godzilla." In the original campaign, they simply used an old publicity still from the 1933 King Kong and pasted it up with a shot from the earlier Godzilla film. Everyone knew it would be a guy in a monkey suit, the brilliant rendering of the original Kong was used to sell the movie.

Godzilla was subtly changed in his appearance. He was a more svelt monster, his ears were gone. His teeth stuck out more from what was a slightly smaller head. These things might never have been changed if not for one very important turn of events. It seemed that during the seven year hiatus that the monster had been on, his body had begun to rot and fall apart (foam rubber won't last forever, ya know) so a whole new suit was constructed.

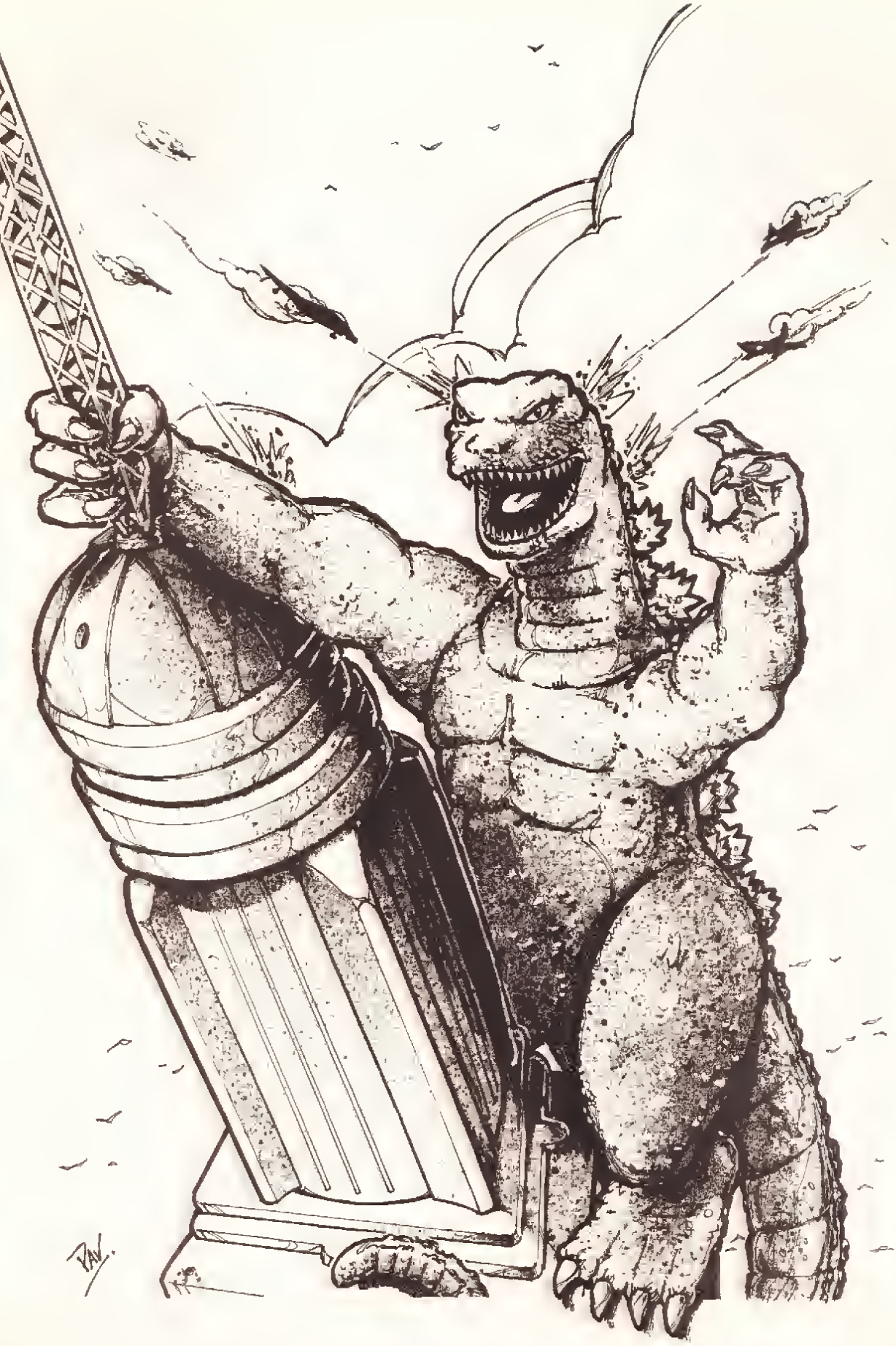
The story doesn't explain why, but King Kong is alive and well on an island called Faro. As always, he is worshipped by the inhabitants. This time, they satisfy him with booze instead of broads (just a cliche, no harm meant to any of you feminists out there), a kind of wine made from the local berries. He likes the buzz so he goes out of his way to protect them.

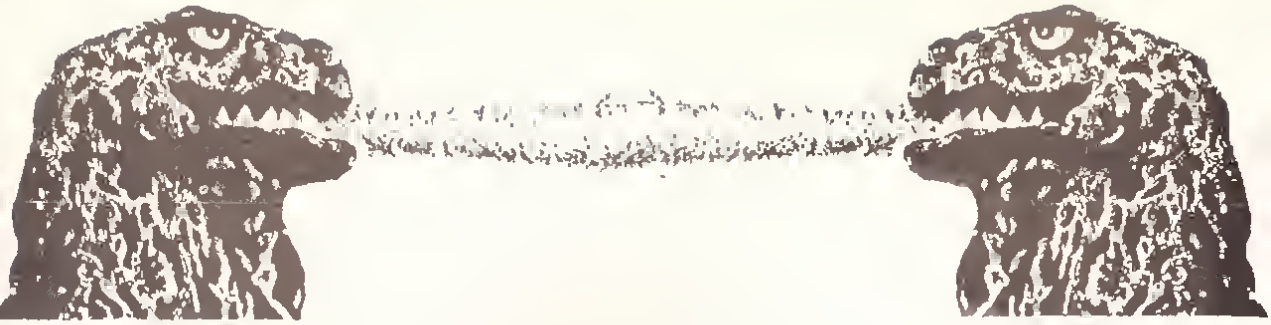
The first battle occurs as a giant octopus attacks the natives and Kong comes to their rescue. It would be Kong's first conquest but far from his last.

While Kong's antics with the octopus were energetic enough, it was the confrontations with Godzilla that everybody wanted to see. After Kong defeats the octopus the natives are so happy that they throw a party and get Kong drunk on the berry wine. Once unconscious, they place him on a raft with a one way ticket to Japan.

While he's afloat, Godzilla is discovered in a glacier and is dislodged by a nuclear submarine. Godzilla was happily sleeping, and having some sub wake him up was just too much, so he destroyed the sub. Having been so rudely awakened, he decided to head back to Japan for some fun.

So now we've got both King Kong and Godzilla floating towards Japan, as if one wasn't enough. As Godzilla comes ashore, his scent is enough to wake the still stuporous ape and the two have their first confrontation on the beach. The two size each other up. When the battle gets started, it is





Godzilla that has the better attack and knocks Kong senseless with his massive tail. Victorious, he roams off to get his kicks.

Lightning strikes the fallen Kong and it's just enough of a jolt to get him up and make him mean. Lucky for the locals that Kong's reputation preceded him and his love of the wine would be his downfall, at least for now. He had gotten drunk again but this time he was tied to big balloons and floated up to Mt. Fuji where it was hoped he would fight and kill Godzilla.

After a whole bunch of hand to hand combat (these guys should be in the WWF) the two giants get each other in a deathlock and plunge off a cliff into the sea below. After a few anxious moments, Kong's hand breaks the churning water's surface. Soon his head and shoulders are made visible and Kong swims off into the sunset. He is the victor.

Oh, yeah. There was a rumor started by anybody's guess that the Japanese made an alternative ending with Godzilla as the winner. If anybody's got a copy, I'd like to see it.

Inoshira Honda was once again the director of the Japanese version and Thomas Montogomery took the honors for the American release. John Beck (whom O'Brien had finally gone to with his original idea) produced the film.

This time Godzilla's demise was left open, leaving room for another sequel. Toho learned its lesson. Although later in his career he would be considered a hero, it was yet too early to let him change his ways. In 1964 he would be matched against another popular Japanese monster, namely Mothra. The film was called "Godzilla vs. the Thing." Mothra had already been established as a "good guy" monster in the 1962 film Mothra, so this would be the first real good guy vs. bad guy movie in the series. Ioshira Honda directed both "Mothra" and "Godzilla vs. the Thing."

A hurricane washes a giant egg away from its house on Infant Island (Mothra's home turf) and plops it on the shores of Japan. Scientists and promoters fight over who should get the egg. Money wins and the promoters get the prize. Mothra flies to Japan to get back its egg.

Meanwhile, who should show up again but Godzilla. Taking up where he left off, he proceeds to cause havoc anew. Mothra, being the good guy, senses the naughty Godzilla and tries to fight the beast but is defeated. The mysterious eggs hatch and two big caterpillars emerge. Could it be that these newborn babies could save the world? You betcha!

When confronted by the big lizard, they use their cocoon spinning abilities to encase Godzilla and make him drop helplessly into the sea below. Once again Godzilla meets a watery end.

This one was released with a load of different

TOMB

titles. "Godzilla vs. Mothra", "Mothra vs. Godzilla", "Godzilla vs. the Giant Moth", "Godzilla Fights the Giant Moth", they're all good titles. This would also be the last time (for a while, anyway) that Godzilla would be the heavy. Nicer roles were yet to follow.

1965 would be a busy year for Godzilla as two different productions put him up against a new bad guy. His name was Ghidrah, the Three–headed Monster and he would confront Godzilla in both the film "Ghidrah, the Three–headed Monster" and "Invasion of the Astro–Monsters" or "Monster Zero." This was also the start of the great monster team–ups as Rodan and a newly hatched Mothra help in the fight against Ghidrah.

It would seem that Ghidrah was sent to Earth by some evil alien race to set up the take over of the planet. As of yet, Godzilla was unsure as to whether he should help out humankind or not and it takes some coaxing from Mothra for him and Rodan (in case you don't know, Rodan was another flying monster that had been introduced in 1957 in another film directed by Honda. What didn't this guy do?) to take up the struggle.

They win. I mean, what d'ja expect? Three against one.

"Invasion of the Astro–Monsters" on the other hand had the battling taking place on Ghidrah's, or Monster Zero as he was known in this flick (I forgot to mention that Ghidrah was the first monster from space in any of the Toho productions) home turf known as Planet X. The leaders of Planet X, through contact with a couple of astronauts (one was played by Nick Adams), asked for the help of Godzilla and Rodan to once and for all vanquish Monster Zero. In return they would give the Earth a formula that would end disease.

It was all a ruse, however. The aliens planned to use the pair in its furthering conquest attempts over the people of Earth. This time the Earthlings are as important as the monsters. It's through their efforts that the monsters are freed from the powers of the aliens, a kind of sonic hypnosis. Once freed, they band together and save the Earth again.

A little piece of history. Nick Adams committed suicide in 1968, two years before the American release of this movie.

1966 saw Godzilla in a battle with a giant crab, shrimp, lobster–like creature in "Godzilla vs. the Sea Monster." Again Mothra is on Godzilla's side in the fight against Ebirah. The theme of world domination, whether the threat came from outer space or from right here on Earth, continued in this picture as a group of anti–social goofballs have control of Ebirah, and try using the crab monster to take over.

Godzilla beats up on Ebirah while Mothra plays airplane and carts a group of displaced natives back to their homes on the Infant Island.

D. Brown ©
DON BROWN

By this time it was becoming apparent that the biggest audience for this type of movie was the younger set and the storylines seemed to be written with just that fact in mind.

In 1967, an offspring of the giant lizard was born. The film was called "Son of Godzilla" and had a little giant lizard hatching from an egg, under the protection of Godzilla. It was never actually stated whether Godzilla was male or female and another question could be raised in that if Godzilla was male, who laid the egg?

This was also the first of the series to begin to delve into social commentary (outside of the anti–nuke stance) as a group of scientists try messing with the weather and only succeed in raising Earth's temperature. The newly heated planet begins to grow giant plants and huge, mutated insects. A giant spider and a praying mantis provide Godzilla with all it can handle, trying to teach the child and protect it at the same time. Ah, the trials of a working parent.

Eventually, the scientists get a handle on the screwed up temperature and lower it to a normal level. The colder weather brings about a vicious snowstorm on the island that not only kills off the evil monsters, but blankets the newly formed Godzilla family and gently lulls them back into a state of hibernation.

The moral of the story? Don't screw around with stuff better left untouched.

An all–star monsterfest was released in 1968 with a title that told the story. It was called "Destroy All Monsters", not Destroy Most Monsters, or Destroy a Bunch of Monsters, but this film begged the destruction of ALL of the monsters. There was Godzilla, his son Minya, Mothra, Rodan, Angillas (formerly Argurus), Baragon (brought in from the movie "Frankenstein Conquers the World"), Gorosaurus, Manda, Varan, Spiega (the spider monster from Son of Godzilla), and Ghidrah just for the heck of it.

Another bunch of alien bad guys try and gain control of all the monsters in the world for, guess what?, yup!, taking over the world again. It's a pretty easy task this time for scientists have gathered all the monsters together and put 'em on a little spot they called Monster Island. The aliens, who were based on the moon, gave each of the monsters its own task of destruction to complete the take over.

Their moon base is destroyed and the monsters get back their free will and prove what nice guys they are as they once again save the world. Ghidrah is even called in as a last resort by the aliens but it is to no avail as Godzilla proceeds to kick his butt and end the threat.

The big guy could even teach kids lessons in interaction with other kids. The year was 1969 and the movie was "Godzilla's Revenge." A young boy was being picked on by a bully and he daydreamed

JASDF
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MOVIES
DEMETRIUS

about going and living on Monster Island as an escape for his problem. In his dreams, Minya is being bothered by a bully monster named Gabera. Godzilla shows Minya all about courage (through the usage of old film clips of him beating up on his opponents). After seeing this lesson, the boy learns how to handle his own problems.

1971 was the year that Godzilla came out strongly against world pollution in the film "Godzilla vs. the Smog Monster." A new monster has been discovered in the sludge and goo that has been dumped into the sea as industrial waste. The monster, named Hedora, is a big blob, a kind of shapeless mass that could crush anything in its path or burn stuff with its acid blasts or its death rays.

Godzilla is summoned to help but is defeated in their first battle. He's more prepared for their second match and he wins, not only killing Hedora but an offspring as well. Once convinced of Earth's safety, Godzilla swims back to Monster Island.

A cool idea for an amusement park design was the setting for 1972's "Godzilla on Monster Island." Called World Children's Land, the park has as its most noticeable structure a large building in the shape of Godzilla. The big guy was truly accepted as a good guy now, he was thought of as a real protector.

It seems that aliens have infiltrated the human race again and are once more bringing Ghidrah (you'd think he'd learn by now) to Earth along with another flying creature named Gigan (or Gaigan) for the purpose of world conquest. Gigan's big claim to fame was that he had a buzzsaw belly. Together, they would make a force to be reckoned with.

Godzilla teamed up with an old foe named Angurus and collectively their power proved more devastating and again Ghidrah was booted back into space.

The atomic power question had been left alone for many years but "Godzilla vs. Megalon" readdressed the problem. As many bombs were still being tested, the inhabitants of a place known as Seatopia let loose a giant beetle named Megalon to seek revenge against the humans. They also steal a high–tech robot named Jet Jaguar (who would show up in movies of his own, too) but the automation seems to have a mind of his own and fights against his captors. Together Jet Jaguar and Godzilla defeat Megalon and Gigan, stemming yet another attempt to destroy the human race.

The following two movies involved the same creature, but this time it was manmade. Originally called the "Bionic Monster", his name had to be changed after a lawsuit was brought by the producers of the American TV shows "The Six Million Dollar Man" and "The Bionic Woman." Instead, the movie would be called "Godzilla vs. the Cosmic Monster" and was released in 1974. A giant mechanical Godzilla was created and sent out

HOT

to do naughty things in an attempt to discredit the real Godzilla. Created by yet another race of aliens, he is defeated by Godzilla with the help of a lion–god named King Seesar, only to be revived in the 1975 film Terror of Mecha–Godzilla.

This time the aliens use a creature of the sea named Titanosaurus along with Mechagodzilla (who has been restructured by a mad scientist and controlled by his daughter) for their work. The doctor joins forces with the aliens in order to get back at the people who had outcast him. The aliens even create a cyborg of his daughter after she is accidentally killed in an experiment.

It should have been clear to everybody by now that good beats out evil every time in these monster movies. No surprises, no deals. Good simply wins. This movie is no different as Godzilla takes on both Mechagodzilla and Titanosaurus and beats them, providing a safe place to raise the kids once more.

The giant would sleep soundly for the next ten years until he was awakened in the old, rude manner for the latest (hopefully not the last) time in Godzilla, 1985. Raymond Burr returned as the reporter Steve Martin to reprise his activities at the dawning of Godzilla's existence. This movie was not only anti–nuke but was politically correct and environmentally safe. Once Godzilla was seen trying to destroy (yeah, he was a bad guy again) the world, both great super powers, the United States and the Soviet Union offered to use their nuclear arsenals but the Japanese government refused and almost saw their own demise in standing up for their principles.

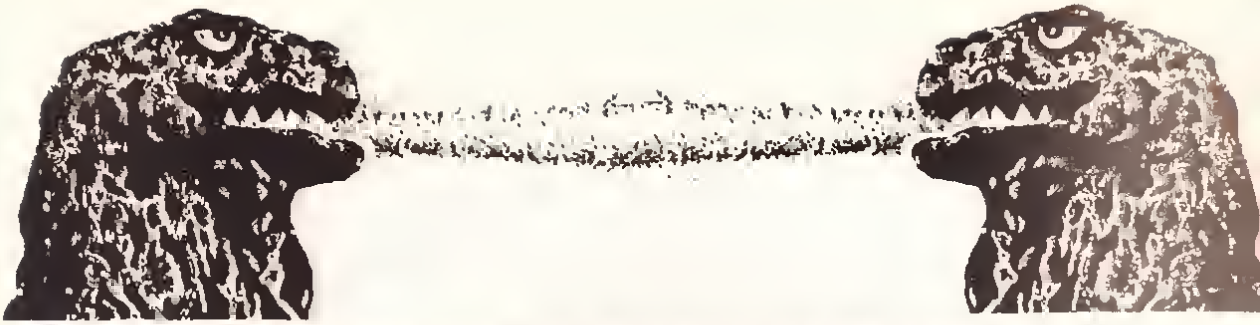
This was supposed to be the ultimate Godzilla movie. The suit was newly sculpted and the facial features were more articulated than ever before. Everything looked glitzier than in the earlier productions but it still wasn't enough to compete with the high tech special effects coming out of the studios in California.

Maybe that's why we've been Godzilla–less for so long. With the exception of an interesting cartoon (Godzooky?), and an occasional pick–up game of basketball with Charles Barkley to sell a pair of sneakers, the big fella hasn't made much of a stink lately.

Hopefully he'll rise once more, but if his screams are never heard again, his atomic breath not felt by hundreds of innocent victims again, at least he's left a legacy. As long as folks gather together to watch giant rubbery monsters doing pretty bizarre things, the name of Godzilla, the King of Monsters will be spoken and never forgotten.

Now that all that heavy crap is out of the way, here's a kind of monster checklist (broken down by good guy or bad guy) followed by the Godzilla filmography.

Try watching them four at one sitting. Your mouth won't match your dialog, I guarantee it.



GODZILLA MONSTER LIST

Here's a list of all the biggies from all of the Godzilla related movies. I've separated them as to friend or foe. Note how some names appear on both lists as some appeared as both friends and foes at various times.—EDITOR

FRIENDS	FOES
Mothra	Human Race
Rodan	Angurus
Human Race	King Kong
Minya (Son of Godzilla)	Mothra
Angillas (Argurus)	Ghidrah, the three-headed monster or Monster Zero
Baragon	Ebirah (crab, shrimp monster)
Gorosaurus	Scientists screwing up the weather
Manda	The Kilaaks (alien invaders)
Varan	Gabera (actually a foe of Minya)
Spiega (giant spider)	Hedora (the smog monster)
Jet Jaguar	Gigan
	Megalon
	Mechagodzilla
	Titanosaurus

GODZILLA
FILMOGRAPHY

1954	Gojira or Godzilla, King of the Monsters	Toho/Embassy
1955	Gigantis, the Fire Monster or Godzilla's Counterattack, The Return of Godzilla, Godzilla Raids Again	Toho/Warner Bros.
1963	King Kong vs. Godzilla	Toho/Universal
1964	Godzilla vs. the Thing or Godzilla vs.Mothra, Godzilla vs. the Giant Moth, Mothra vs. Godzilla, Godzilla Fights the Giant Moth	Toho/Am. International
1965	Ghidrah, the Three–headed Monster	Toho/Continental
1965	Invasion of the Astro–Monsters or Monster Zero	Toho/Maron Films
1966	Godzilla vs. the Sea Monster	Toho/Cinema Shares
1967	Son of Godzilla	Toho/AIP
1968	Destroy All Monsters	Toho/AIP
1969	Godzilla's Revenge	Toho/UPA
1971	Godzilla vs. the Smog Monster	Toho/AIP
1972	Godzilla on Monster Island	Toho/Cinema Shares
1973	Godzilla vs. Megalon	Toho/Cinema Shares
1974	Godzilla vs. the Bionic Monster or Godzilla vs. the Cosmic Monster	Toho/Cinema Shares
1975	Terror of Mechagodzilla or Terror of Godzilla	Toho/Bob Conn Ent.
1985	Godzilla 1985	Toho

ZONEWS

COMIC ZONE JANUARY NEWSLETTER

SERIAL KILLER BOARD GAME MAKES NATIONAL NEWS

The serial killer board game, offered through Comic Zone Productions last October (same month as our infamous John Wayne Gacy comic) has been receiving wide national attention in the news media. Creator Tobias Allen has been doing non stop interviews ever since the news broke late last year in the Canadian press.

The Canadians have really been causing quite a stink about the game and are trying to stop its importation into the country.

Lighten up guys! Don't you have anything better to do than spend your time in your countrymen's bedrooms? Thank god I live in the good ol' USA! Keep your hands out of my business and if you don't like the game, just don't buy it!

ZONE MEETS CLIVE BARKER

Coming in March, Comic Zone Productions will be publishing our tribute to Clive Barker and his movies in SCREEN MONTERS SPECIAL #2: CLIVE BARKER. Meet all of Clive's great screen creations and find out all you wanted to know about the man and how he came to be the most popualr horror writer since Stephen King.

It was our art director Bill Cucinotta's great pleasure to actually meet and talk to Clive at a recent horror convention in New York. Clive had heard about the special and was really looking forward to seeing a copy. He also seemed to get a kick out of our serial killer comic line, especially the upcoming PSYCHO KILLERS CANNIBAL SPECIAL #1 (Available in February).

SCREEN MONSTERS SPECIAL #2: CLIVE BARKER will be a full 48 pages of excitement with a beautiful painted cover by Joe (Timber Wolf) Philips. It will cost $4.95 and will also be available in a special, limited-edition trading card version for $7.95. Ask your local store to carry this issue. It's gonna be a great one.

And don't miss our SCREEN MONSTERS SPECIAL #1: RAY HARRYHAUSEN on sale now at better stores everywhere!

THE RANKIN FILE

It's a little late to be wishing everyone a nice holiday but we were so busy around here at the Zone last month, I missed my chance. So here it is, better late than never, right? Happy holidays! There, I said it. Of course, holidays could cover a lot of different holidays. I could be talking about All-Presidents Day, or Martin Luther King Day. So just consider it a general wish to have a nice holiday all-year round, no matter what the holiday.

If you're ever in New Jersey, stop in and check out our Comic Zone retail store. Not only can you pick up new and back issues of all your favorite main-stream titles, you can check out our complete selection of Comic Zone Production back issues. They're all available by mail order, of course, but come on in and see our large selection in person. You can say hi to me and the staff and let us know what kind of stuff you'd like to see coming out from the Zone in future months. Well, that's about it. Until next month...

Make some good music—RICH

ZONE PARODIES COMING YOUR WAY

April is a great month for parodies at the Zone. First up is funnyman Mark Vogers' "DEFECTIVE COMICS #1" featuring the Just-nuts League of America and the Spastic Four.

Later that month comes "DAY OF THE DEAD STOOPERMEN" by D.D. Beck and Mike Oeming.

ZONE PRODUCTIONS

• JANUARY 1993 CHECKLIST •

One of our most frequently asked questions is when will this be coming out or when will that be coming out. This new section attempts to let you, the reader, know what other Zone titles (besides the one you are holding in your hands) will be arriving in your local store this month. Can't find 'em? Ask your local store clerk to order them. Still can't get 'em? Write to us at **Comic Zone Productions, Rt. 73 & Taunton Ave., Berlin, NJ 08009** for your free Zone catalogue!

☐ **Lycra-Woman & Spandex-Girl #1**
Here comes Lycra-Woman & Spandex-Girl, a pair of scantily clad heroines who've developed aerobics into a martial art!

☐ **Screen Monsters #3: Wolfman**
This issue features the lowdown on the hairy one, the Wolfman, from past to present. Included is a complete filmography.

☐ **Sex in the Sinema #5**
Comic Zone's ADULTS ONLY parody this month focuses on a certain caped crusader.

☐ **JFK Assassination: Frame 313**
Jack & Karen Herman, writers of the acclaimed Psycho Killers series, examine all the fact and speculation surrounding the assassination of John F. Kennedy.

☐ **Psycho Killers #9: Ted Bundy**
As an adult, Bundy was very intelligent, good-looking, and quite amusing. What drove him to beat, rape, and kill when he had,, in his own words, "all the women he could want."

☐ **Psycho Killers Classics #1: Albert Fish**
In 1934, a psychiatrist wrote this about Albert Fish: "There was no known perversion that he did not practice and practice frequently."

☐ **Psycho Killers MIA Special #2 (of 2)**
This series covers the cases of serial killers that have never been apprehended.

☐ **Legends & Folklore #2: Werewolf (Trading Card Edition)**
This illustrated volume delves into the legend and folklore surrounding one of histories most feared creatures—the werewolf!

☐ **Legends & Folklore #3: Voodoo**
Practically every culture has its own form of "voodoo"; we will be examining those various forms here.

☐ **Psycho Killers Cannibal Special #1**
We all know about Jeffrey Dahmer but many others have walked this most repelling of paths. Join Bill Laughlin as he examines the psyche of the human cannibal.

☐ **Classic Comic Ads of the 60's Volume I**
Do you remember "grow your own sea-horses?"; and did you ever reallly know anyone that sold "Grit?" Check out these classic ads!

☐ **Psycho Killers #10: Dean Corll**
Dean Corll "seemed like such a nice man" to his neighbors, but Corll was far from nice. He would lure neighborhood children to their deaths with candy and treats.

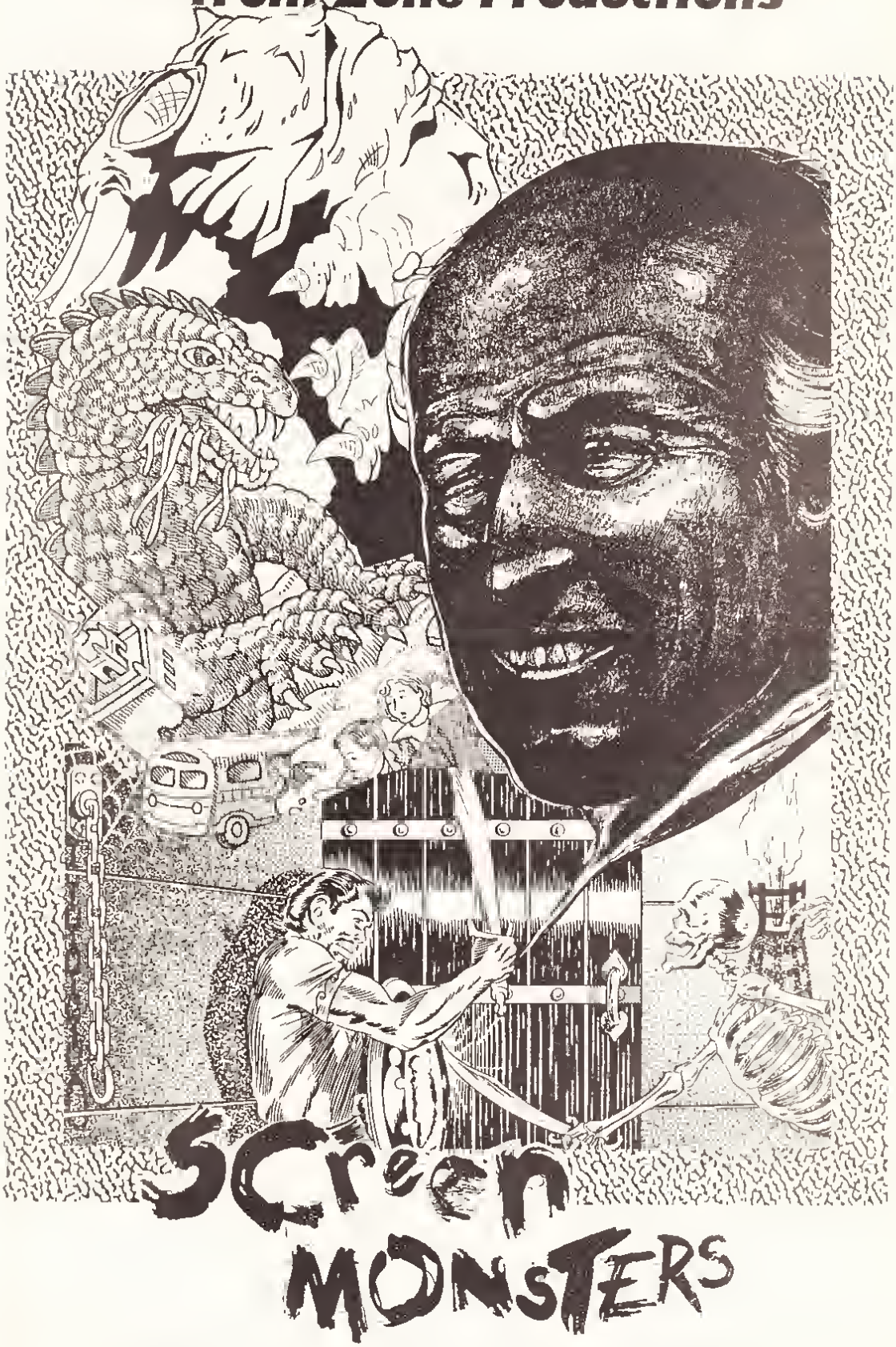
☐ **Cartoon Lampoons #1: Red & Stumpy**
Red is a hemophiliac dog and Stumpy is a cat with no limbs. This issue includes the incredible origin of Stumpy and how he lost his arms and legs. Lots of bloodletting. Hilarious entertainment for the entire family!

☐ **Screen Monsters #4: Godzilla**
Find out all there is to know about everybodies famous giant monster—Godzilla! Also included is a complete filmlog.

☐ **Screen Monsters Special #1: Ray Harryhausen**
This double-sized issue is devoted to special effects legend, Ray Harryhausen. Also included is a complete film log of his movies.

AVAILABLE NOW

--from Zone Productions

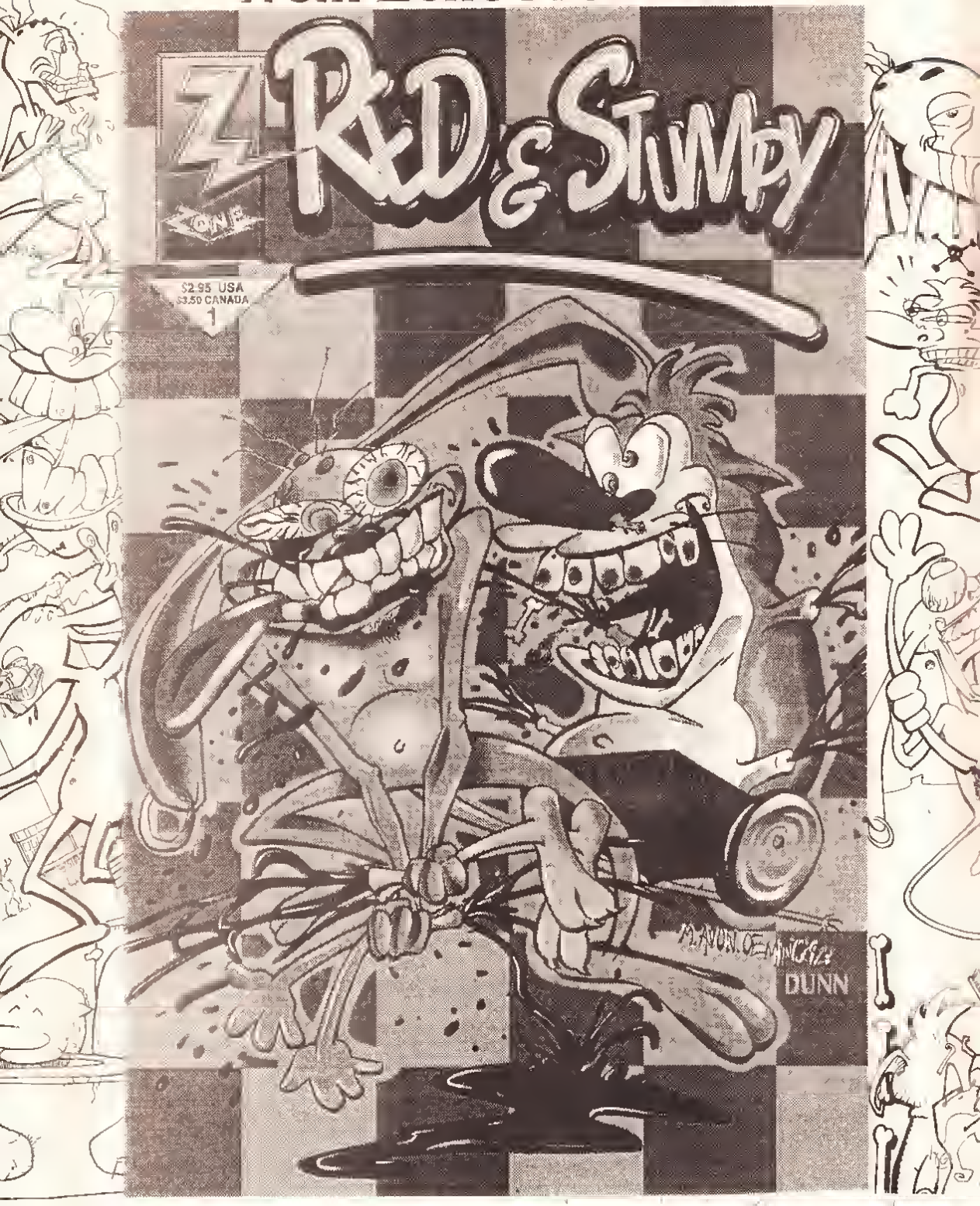


RAY HARRYHAUSEN

SPECIAL

AVAILABLE NOW

--from Zone Productions



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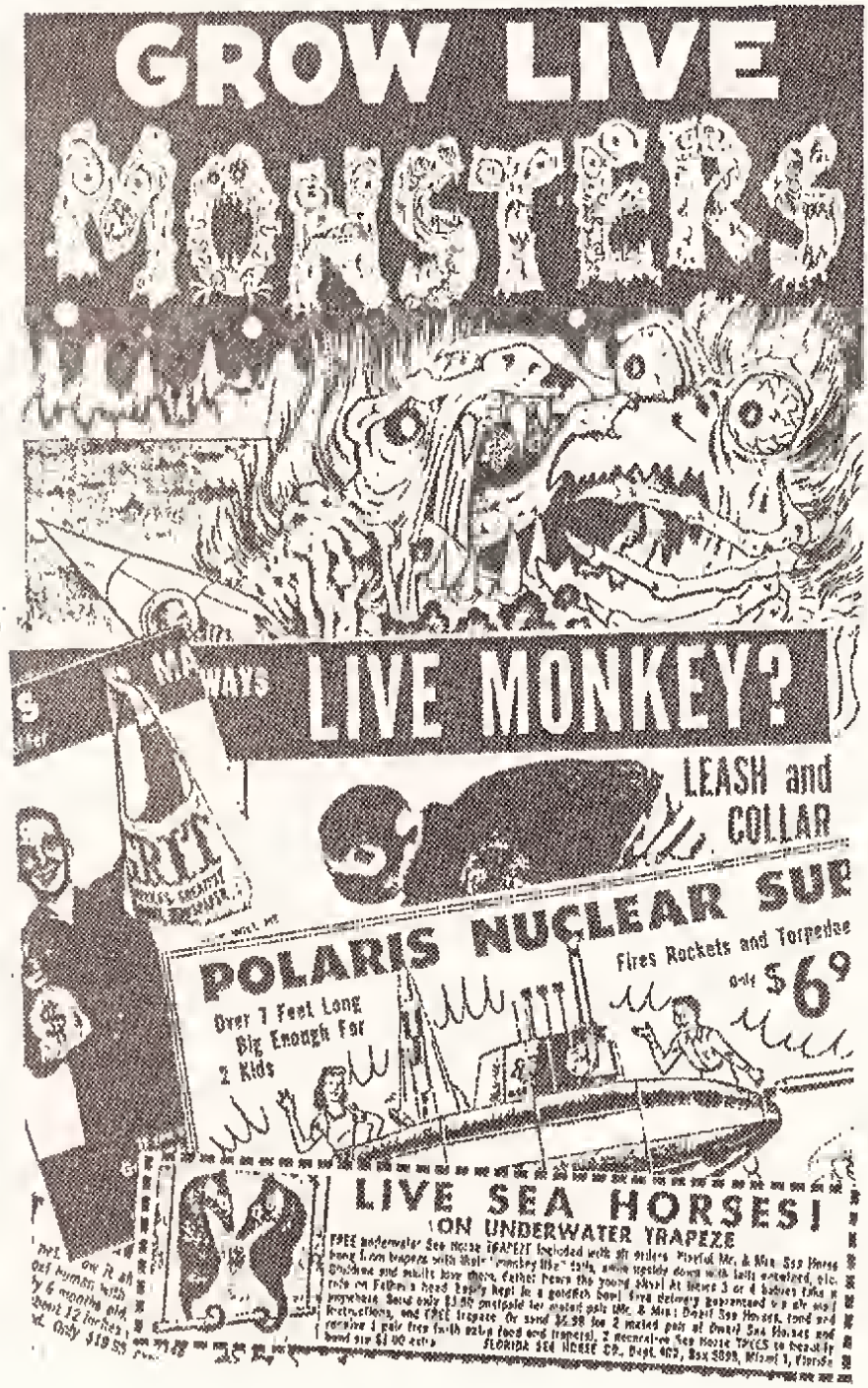
AVAILABLE NOW
--from Zone Productions



CLASSIC COMIC BOOK ADS OF THE 60'S: VOL I

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COMIC ZONE PRODUCTIONS CATALOG UPDATE DECEMBER, 1992

Listed below you will find several listings from Comic Zone's complete catalouge. These books are NOW AVAILABLE. We think that you'll find our products interesting, fun, and factual. If you can't find these products in your local comic store, you may order them directly from us. If ordering from the USA, postage is included in the price. Canada and Mexico, add $1.00 per order. Overseas, add $3.00 per order. All books mailed flat in bags & boards for protection. Send your check or money order to: **COMIC ZONE PRODUCTIONS**, Attn. Mail Order Dept., Rt. 73 & Taunton Ave., Berlin NJ 08009 or send us an SASE for your **free catalogue**.

SCREEN MONSTERS #1: Frankenstein

•Regular & Deluxe Trading Card Editions

This new reference series chronicles the many screen appearances of the Frankenstein monster from the early days of film to his most recent incarnations. Also included is a complete film log of the monsters appearances.

Regular Edition...$3.00
Deluxe Trading Card Edition...$7.00

UFO's: ALIEN CONTACT #1

•Regular & Deluxe Trading Card Editions

We are not alone. This new series studies all the facts and the most up-to-date info concerning UFO's and alien encounters. First up, does the US Government really have the wreck of a UFO nad its dead occupants in its possession?

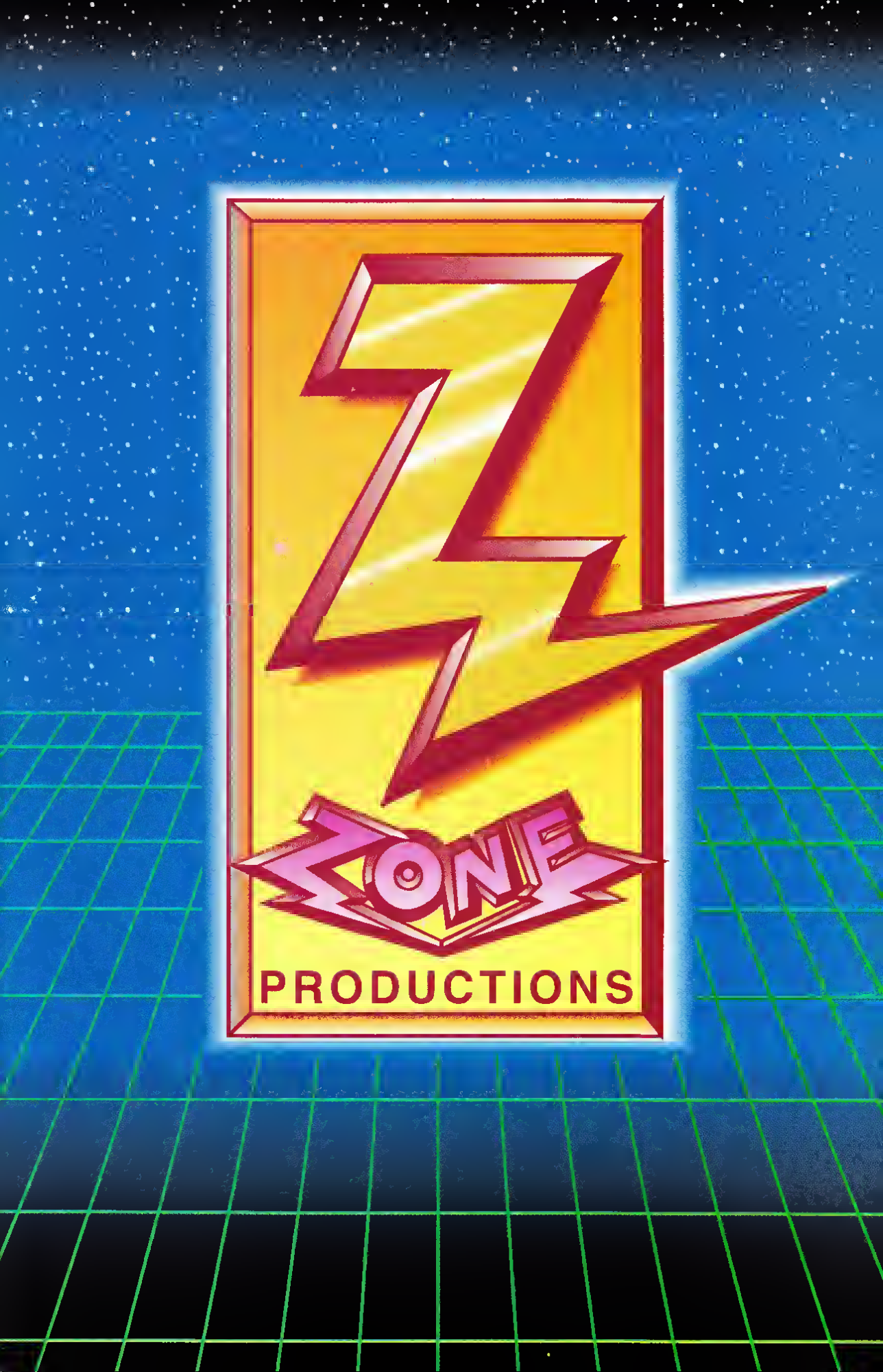
Regular Edition...$3.00
Deluxe Trading Card Edition...$7.00

LEGENDS & FOLKLORE #1: Vampires

•Regular & Signed, Limited Edition

This new bi-monthly series will examine mythical creatures who may or may not have existed in the distant past! This issue, the most (in)famous of all legendary creatures of the night—the Vampire.

Regular Edition...$4.00
Signed, Limited Edition...$6.00


ZONE
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LIKE IT!

BUY IT!

OR END UP LIKE THEM,

YOU WOMP RAT!